

DISCORDEER

That Magazine from CTR fm102 cable100

February 1986 • FREE!



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love and rockets
moev

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DISCORDER

That Magazine from CITR fm102 cable100
February 1986 • Vol. 4 No. 1

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Request line is 228-CITR.

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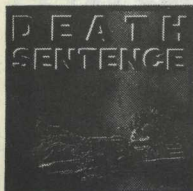
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Nostalgia Corner

Dead Airhead

I are a old fart what bought Sex Pistols & Ramones records way back nine/ten years ago. All my university friends slagged on Sex Pistols & Ramones & Dead Kennedys & bands like those. When D.O.A. & Pointed Sticks & K-Tels played they stayed away. They was all superior, elitist, opinionated, smug oafs (like CITR types I meet at parties) that liked Fleetwood Mac & 70's puke muzak. Now it's another generation and all the university types slag Skinny Puppy, but *everybody* (even the Fleetwood Mackies) remember the Sex Pistols. Nq wonder they never graduate, now or then.

Advid Opko

Go Ask Alice

Miss Marsha Brady •
c/o CITR FM102

Hi Sis!

Boy have you ever moved up since The Bunch split up—your own two-hour show and everything! You've even gotten off the Boob Tube and advanced to CITR.



c/o CITR Radio
6138 S.U.B. Blvd.
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You certainly have become a groovy girl! Even my pet rabbit, Thornton, says Marsha Brady is one hip bunny.

All the old gang tunes in to your show, even Alice. By the way, if you get time someday, could you play

a request? I'd love to hear from the Marvellettes (especially "Too Many Fish In The Sea") or the Ronettes.

Keep those hot tunes comin'! I'll be listening.

Love,
Greg Brady

Radio Hell

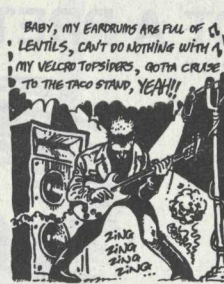
Dear Airhead:

I think you people are aiming your waves at the wrong audience. The rockers out this way (and when I say rockers, I mean greasy scumbags) are not interested at all and in fact have no clue as to the ways of hip music. So what I'm trying to say is GO HIGH POWER. You gotta. Otherwise people like myself will start acquiring a taste for a certain rival campus station that has recently gone cable. Now that would be a shame.

Jamie
(Stuck in) Coquitlam

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By Chris Pearson



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DANCE WEEK

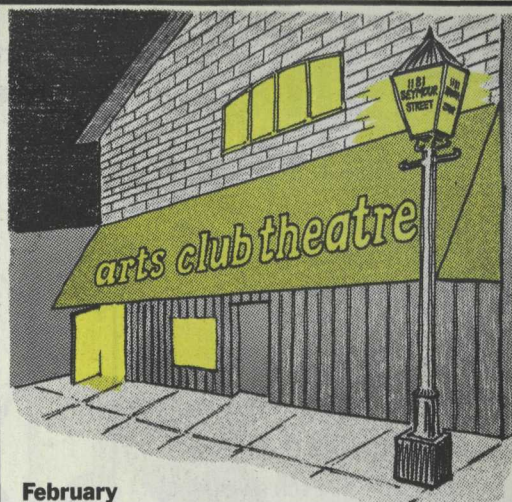
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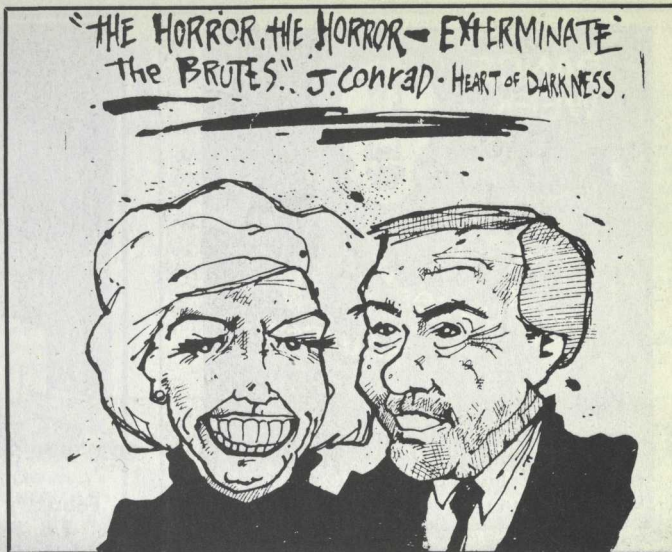
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BEHIND THE DIAL

Discorders Around the World

TORONTO—THE CITY THAT FUN FORGOT—is forgotten no longer. *Discorder* is now available at four locations in T.O.: Music World in Eaton Centre, Records on Wheels on Yonge Street, Cheapies on Yonge Street, and The Record Peddler on Carlton Street. An official *Discorder* Day is, of course, being contemplated by Toronto City Council.

And the rest of Canada, indeed the world? Well, *Discorder* subscriptions are still available. Annual rates are \$10 in Canada, \$10 (U.S. funds) in the U.S.A. and \$15 overseas.



Concerts

UBC'S SUB BALLROOM PLAYS HOST to some of the best local music in Vancouver in February and March as CTR presents two local showcase concerts in cooperation with AMS Concerts.

February 14 features a Valentine's Day fate d'amour featuring Bolero Lava in an infrequent

live appearance, and Rhythm Mission, whose debut LP, *Wild Mood Swings* is much bigger than anyone (including our reviewer) could possibly imagine. Minors are politely requested to stay home, since certain vile substances will be served.

Minors will, however, be welcome on March 7th when Grapes of Wrath, Moev, and Fourth Floor will thrill one and all at the venerable SUB Ballroom.

Tickets are available at the AMS ticket office, VTC/CBO, and all usual outlets (ever wonder where those are?)

CITR Conflict-Of-Interest Crackdown

IT SEEMS THAT the Tom Waterland/Steven Rogers Western Pulp affair has had repercussions beyond the provincial cabinet. CITR Station Manager Nancy Smith today announced new conflict of interest guidelines for all CITR DJ's involved in musical activities. In addition to requiring all musically inclined announcers to place their talent in a blind trust, the guidelines require a full disclosure of all musical activities.

Among those affected are **Gord Badanic** (Tuesdays 6:30-9:00 p.m.) of Go Four 3 and the Lou Cooper Band, **Dale Sawyer** (Wednesdays 3:30-6:00 p.m.) of The Belgianiques, Lou Cooper Band, Psychobunnys, and sundry other projects, **Gavin Walker** (Mondays 9:30 p.m. - 1 a.m.) of the Gavin Walker Jazz Quartet, **Garnet Harry** (Fridays 6:30-9:30 p.m.) of The Lou Cooper Band and I, Weedeater, **Julia Steele** (Wednesdays 7:30-10:00 a.m.) and **Janice McKenzie** (Wednesdays 7:30-9:30 p.m.) of the Psychobunnies, **Paul Funk** (Tuesdays 7:30-10:00 a.m.) of Excited First Daughter, and **Bill Mullan** (Tuesday 11:00-Midnight) of Chartwell Inc.

Listeners are asked to report any suspicious on-air activities by these individuals, including gratuitous self-promotion, playing sets of their own music, and interviewing themselves on-air.

Those judged to be in a conflict of interest situation will be asked to a) resign or b) demonstrate sufficient assets to buy the station a high power licence.



TALKING HEADS
STOP MAKING
SENSE

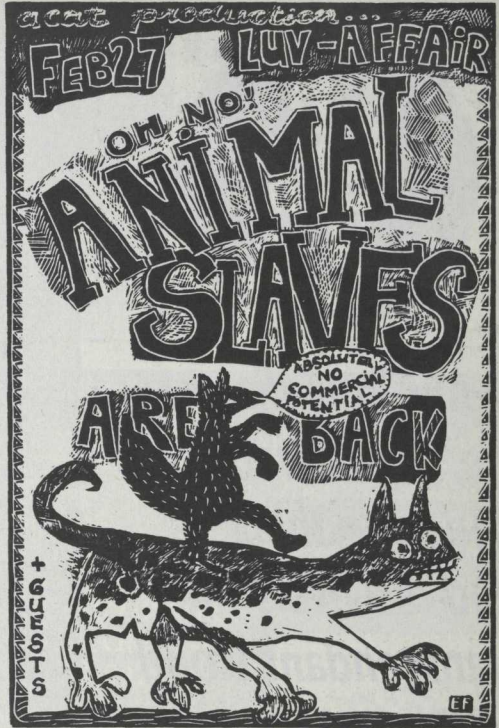
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Don Chow discusses life, the universe and everything and discovers the transcendant world of David J. - High Priest, Prophet and Bass Player of

LOVE AND ROCKETS



Mitch Jenkins



It's my birthday. My head is stuffed up in a hotel room, with a man wearing sunglasses. Underneath bright red brows are eyes I will not see; on the table is a comic book called *Love and Rockets*. Meet David J.

D: What has *Love and Rockets* got going for them that *Bauhaus* didn't?

DJ: A more positive attitude, a serenity of mind which comes from obtaining a few answers to the perennial question of 'why are we here?' and 'what's it all about?', etc. etc. But we're still searching, because there are a lot of unanswered questions.

D: What answers have you found so far?

DJ: I can't really speak for the group. I mean, we do have a unified attitude which comes out in the group's music and our ideas, but we also have our own individual philosophies, so I can only expand on my own views—which is just the belief that everything is unified, and part of the same thing and that this world here is just a microcosm of the macrocosm. If you see world events in the context of the universal, then it's not going to get you screwed

up—because from that point of view, there is a kind of sense to events, which, on the surface, appear to be nonsensical...and it's just a peace that comes from that belief.

D: Do you believe in God?

DJ: 'God' in inverted commas; I believe that we are all God and that everything out there is God. I think it's a very primal knowledge that everybody has, but it's somewhat clouded and blinkered. And certain experiences and influences lift those blinkers. I think that, in the future, everybody will have the blinkers taken away. Perhaps we're not ready for that yet, so that's why we're blinkered to a certain extent, because we couldn't deal with it; it wouldn't aid survival.

D: What are some of these blinkers?

DJ: It's just a neurological condition—a sort of shutdown, so that we function on a level, first of survival, so that we can get

through the day-to-day business of living in this world. If we were all turned on to the easiness of being, then there wouldn't be much functioning. I mean, there are a few people who sustain this level of consciousness, like Zen masters—but if we were all Zen masters, then... At the moment, the world isn't at the right level for us to all obtain that level of consciousness, so that's why it's suppressed.

D: Do you see that state of consciousness being attained in the future?

DJ: Yeah, I think it will, I don't know how—probably by intervention from extraterrestrials—but that's where we're headed. And if we don't blow ourselves up, we'll get there. And maybe if we blow ourselves up, we'll get there anyway.

D: So you're using music as a means of transcending to a higher state of consciousness. Is that why you're musicians?

DJ: It's why we're still musicians—or why I am still. That wasn't the reason to get into it in the beginning. It was just that...I don't know why, it just felt good.

D: Who is Mr. Smith in 'If There's a Heaven Above'?

*I believe that we are
all God and that
everything out there
is God. I think it's a
very primal knowledge
that everybody has...*

DJ: The man in the street—although the origin of that is a character in an obscure film. As the song stands on the record, it's about you and me. Originally it was a reference to suicide—but it came to be about liberation. So the theme evolved from a negative to a positive.

D: What do you mean by, 'shut up unless we want to pray'?

DJ: I hate explaining...talking about the words, because they just exist as words, in their own right. I mean, if we have to explain it, then we've failed. Does it mean anything to you?

D: No.

DJ: (laughs) At least you're honest... there's just so much yappin' and bullshit talk that goes on. It's just saying, look, let's all shut up, unless what we're going to talk about is transcendence, i.e. praying. Let's forget all this 'yap, yap, yap, yap' politicians...let's just forget it all. Most of the songs are songs of transcendence, in one way or another. I think it's most elegantly expressed by the one that hasn't got any words at all, which is "Saudade." It's just the feeling that comes from that, and we were trying to get it onto a tape recorder as pure(ly) and undiluted as we could.



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MOEV

Black and White in Colour



Steve Wasney

MOEV, IT SEEMS, HAVE BECOME a success. And they have done so with surprisingly little fanfare. A new album, *Dusk and Desire*, has been released on Profile Records, the New York independent that handles Run D.M.C. and Paul Hardcastle. The first video from the album, "Took Out the Lace," is receiving airplay on MTV. And plans are afoot to tour the U.S. and

Canada. All in all it stands as a tidy refutation of all those who had written Moev off two years ago as a band who had a shot at the big-time and blew it.

It was two years ago that Moev played their last live show, New Year's Eve at the Luv-A-Fair. Vocalist and lyricist Madeliene Morris had already said she was leaving the band; the split was reportedly not amicable.

Morris was the focal point of the first edi-

tion of Moev. A tiny, almost elfin woman with a silken voice and a manner recalling Barbara Streisand in punk drag, she provided the lyrical focus for the band's music. Her musings on the claustrophobia and restriction of growing up among the well-to-do—"I always find myself in a jar of mayonnaise" was the way she succinctly put it in "M.T.M. T.N.M.E."—brought life to the band's pretty,

cont. p. 12



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ALTERNATIVE TOP 10 VIDEOS — FEBRUARY —

1. DESPERATE LIVING
2. STOP MAKING SENSE
3. PEE WEE HERMAN SHOW
4. BEST OF ELVIS COSTELLO
5. THE PRISONER (SERIES)
6. KOYAANISQATSİ
7. BIG MEAT EATER
8. SHE-DEVILS ON WHEELS
9. CRAMPS: LIVE AT NAPA STATE
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if sometimes sterile, compositions. Her voice, sometimes clear and ethereal, sometimes coarse and sneering, added an edge of unpredictability to the band's necessarily structured sound. Live, it was Morris, dressed black, an ever-present cigarette burning to an ash between her fingers, doing a vigorous version of the Luv-A-Fair two-step, who provided the visual interest while the rest of the band hunched workmanlike over their instruments.

Morris's departure left Moev not only without a vocalist, but with a serious image problem. Although keyboardist Cal Stephenson, Tom Ferris and Mark Jowett were responsible for most of the band's music, they had been cast in supporting roles in the public eye. There was, however, no question as to whether they would continue on, only whether they would continue on as Moev. Stephenson and Ferris reasoned that since the band was Moev before Morris joined, there was no reason to change the moniker with her departure.

Looking back two years later, none of the band members is too enthusiastic about talking of the reasons for the split. Stephenson, however, traces the band's problems back to their early success.

"The problem right off was that we were extremely naive," he explains. Tom and I started the band because there was nothing to do. I had a synthesizer, so we just huddled around it and freaked out."

"And then everything happened so quickly. Go Records signed us after our first release, on the strength of the *Cracked Mirror* EP," adds Jowett, "and I think we really didn't know what we were doing, and the label didn't know what they were doing. There were a lot of problems, and it ended up two years later..." He hesitates. "I just think it would have been different if things had moved more slowly."

MOEV LAID LOW for five months following the split with Morris, then returned to the studio to record *Toulyev*, a hesitant testing of the waters both for the revamped band, now with Cal on vocals, and for their new label, Nettwerk Records. It wasn't a strong release—Stephenson's singing was flat and lifeless—but it returned the band to the public eye. Another 12", *Alibis*, with Cal's vocals supported by new vocalist Michela Arrichiello, fared better. Michela's harmonies sweetened what might otherwise have been a cold, sterile effort.

"Michela's voice adds another element to our sound," says Jowett of the former Mike Club vocalist. "Both Cal and I, and Michela sing on the new album, so it's pretty varied."

Arrichiello's vocals give Moev a lighter, playful, almost sassy sound, a sharp con-



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trast to the harsh seriousness of Cal's singing. With her slight build, dark hair, and clean, pure voice, Michela also draws inevitable comparisons with Morris. It is, however, a very different situation from the first edition of Moev according to the band's manager, Terry McBride: "With Michela Moev works more like a band, with all the members contributing. That wasn't always the case with Madeliene."

"Tom or Cal will come up with something and put it down on a four-track and then pass it over to Michela and me. It's sort of like writing by mail."

"Michela joined the band after most of the music was written for *Dusk and Desire*," explains Jowett, "so she didn't have that much input this time. But she contributes to the material we're working on now. Generally, what will happen is Tom or Cal will come up with something and put it down on a four-track and then pass it over to Michela and me. Then we'll add something and give it back, and so on. It's sort of like writing by mail. I guess it's a pretty unusual way of writing music."

The results, however, seem to support the band's methods. The music on *Dusk and Desire* is more sophisticated than any of Moev's earlier work. The band no longer seems so tied to the insistent pulse of their drum machine, a situation that had earned the band a reputation for being stiff and soulless. They've developed a harder edge as well, evidence perhaps of the influence of industrial music on their essentially pop sound. These changes, along with the changing face of North American radio, have given Moev a second chance at success.

"The success of a lot of the British bands who play this type of music has opened the door for a band like Moev," says Jowett. "And I think we've grown as songwriters and musicians. A lot of people seemed to think that electronic music had to be cold and calculated; I think that we've shown that it can also have a lot of warmth and emotion."

—CD

Moev will be appearing March 7 at the S.U.B. Ballroom at U.B.C. with Grapes of Wrath and Fourth Floor, presented by CITR and AMS Concerts.

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WEEKDAY REGULARS

- 7:30 am Sign-On**
8:00 am WAKE-UP REPORT
 News, sports and weather.
10:00 am BREAKFAST REPORT
 News, sports and weather followed by **GENERIC REVIEW** and **INSIGHT**.
LUNCH REPORT
 News, sports and weather.
4:30 pm AFTERNOON SPORTSBREAK
DINNER MAGAZINE
 News, sports and weather followed by **GENERIC REVIEWS**, **INSIGHT** and a **DAILY FEATURE**.
4:00 am Sign-Off

WEEKDAY HIGHLIGHTS

MONDAYS

ARTZMONDAY MAGAZINE

- 7:15-10:00 am**
 Radiocinema: dedicated to creative sound, music and words, Canadian music, announcements. Conceptual art audio directed by ESI.
7:15-8:00 Cancon Music Made in Canada
8:15-9:00 Happenings/ short announcements, short features.
9:00-10:00 RadioCinema/ Words, Music and Sounds, directed by Essy.

THE JAZZ SHOW

- 11:00 pm-12:00 am**
 Vancouver's longest-running prime time Jazz program, featuring all the classic players, the occasional interview, and local music news. Hosted by the ever-suave Gavin Walker.
03 Feb. Eberhard Weber's *Colours*, a picturesque, moody, and sensuous album from this German musician and photographer.
10 Feb. One of the best TV shows on jazz was 1957's *The Sound of Jazz*, featuring **Count Basie**, **Thelonious Monk** and **Billie Holiday**. The soundtrack to that show, entitled *The Real Sound of Jazz* has just been released and will be featured in its entirety.
17 Feb. **Miles Davis** and his most influential quintet, featuring **Herbie Hancock**, **Wayne Shorter**, **Ron Carter**, and **Tony Williams**. Recorded live at the Plug Nickle in Chicago.
24 Feb. *The 1st Esquire Magazine All American Jazz Concert*, recorded January 18, 1944. A concert that sums up where jazz was before the be-bop revolution. Featuring **Louis Armstrong**, **Billie Holiday**, **Benny Goodman** and **Art Tatum**.

TUESDAYS

VANCOUVER INSTITUTE LECTURES

- 10:30- 11:30 am**
 Lectures from the Vancouver Institute's Saturday night lecture series.
05 Feb. *Reforming Parliament: The Case of New Zealand*
12 Feb. *The News from Halley's Comet*
19 Feb. *Orangutans: People of the Forest*
26 Feb. *Why Economists Disagree*

PLAYLOUD

- Late night 1:00-4:00 am**
 The fascination of horror and degradation. Music with teeth. Aural surgery performed by Larry Thiessen. This month's afflictions:
04 Feb. *The Culling*—the newest and worst from CITR's Spinlist combined with recent exhumations from friends and record stores.
11 Feb. *The Prisoner of Love*—musical bondage for the imminent Valentine festivities. Playloud violates the airspace of fellow DJs Norm van Rassel and Bill Mullan.
18 Feb. *The Negative Woman*—Diamanda Galas, Annie Anxiety, Lydia Lunch, Chrystale and all those other Wednesday morning girls.
25 Feb. *The Da Da* movement in music. 60 years of insurrection.

WEDNESDAYS

UBC WEEKLY

- 9:00-9:30**
 A new show dealing with issues of concern to students at UBC.

JUST LIKE WOMEN

- 6:20-7:30 pm**
 Woman, heal thyself with Ann and Lil's remedy for the Old Boys' Network: an hour of news, interviews, and music. A shot in the arm for all women, and for any man who likes them.

THE KNIGHT AFTER

- Midnight to 4:00 am**
 Music to clobber Yuppies by—featuring radio shows traded with alternative stations in Europe and the U.S. This show will really mess up your BMW!

THURSDAYS

PARTY WITH ME, PUNKER!

- 4:00-6:00 pm**
 A new time slot for this two-hour show which specializes in music described, for the lack of a better word, as "punk rock." But it can mean anything from the alcohol-rock of The Replacements to the brutal thrash of

D.R.I. and anything in between. With your hosts Mike Dennis and Andrea Garnier.

- 06 Feb.** *Montreal and Ottawa bands*
13 Feb. *Toronto Bands and Valentine's dedications*
20 Feb. *The sound of the prairies—music from Winnipeg, Calgary and Edmonton*
27 Feb. *Homecoming—the best of B.C. punk*

TOP OF THE BOPS

8:00-9:00 pm

MEL BREWER PRESENTS

- 11:00 pm-Midnight**
 We speak with our eyes closed. You should listen with your mouth open. It's a gabfest presented by Mel, man. Know what's going on locally without leaving home, especially you agoraphobics. Watch out for black ice. Win things. Get happy. Find out why J is the most congenial letter in the English language. Tune in, 'cause Mel loves you. Tune in, 'cause you love Mel. Call us, 'cause we love you too. too too 8-too for 87.

FRIDAYS

FRIDAY MORNING MAGAZINE

- 7:30-10:30 am**
 STIRRINGS: A breakfast and coffee warmer, with in-depth profiles, news, reviews, and unexpected occurrences. This month:
07 Feb. Reggae in Vancouver: "Avoiding the blood-clot." Who and where the **Dreads** are. With guest hosts **Redemption**.
14 Feb. A Valentine's Day special. Music for lovers. Seriously.
21 Feb. South Africa. CITR DJs **Kirby Hill** and **Mike Johal** unite against Apartheid. An ethnographic study.
28 Feb. Post-Punk Tribalism. In Vancouver, yes. Guest hosts TBA.

POWER CHORD

- 5:00-6:00 pm**
 Vancouver's only true metal show, featuring the underground alternative to mainstream metal: local demo tapes, imports and other rarities, plus album give-aways.

FRIDAY NIGHT FETISH

- 6:20-9:00 pm**
 Word salad and cooking tips from habitual guest Beverly and delinquent trends and revelations from that Annoying Guy...Radio for people striving for less than adequacy in their lives.
THE BIG SHOW
9:00 pm-midnight
 Why pay money to get into a nightclub on a Friday night? If Big International can't get you dancing, no-one can.

G U I D E

THE VISITING PENGUIN SHOW

Late night 1:00-4:00 am

Interviews with local musicians and artists, the newest sounds at CITR, your personal requests and even golden oldies. What more could you want? Hosted by Andreas Kitzmann and Sheri Walton.

WEEKEND REGULARS

7:30 am Sign-On (Saturdays)

8:00 am Sign-On (Sundays)

Noon BRUNCH REPORT

News, sports and weather.

6:00 pm SAT./SUN. MAGAZINE

News, sports and weather, plus **GENERIC REVIEW**, analysis of current affairs and special features.

4:00 am Sign-Off

WEEKEND HIGHLIGHTS

SATURDAYS

THE FOLK SHOW

10:30 am-Noon

Host Steve Edge presents a wide range of folk music, extending from the latest U.K. Rogue-Folk through to all kinds of traditional music from Canada, U.S.A., the British Isles and just about anywhere else. Plus the latest U.K. soccer results at 11 a.m.

01 Feb. Christy Moore. Famed Irish singer and former member of Planxty as well as Moving Hearts. His new LP *Ordinary Man* will be featured today.

08 Feb. Stan Rogers. One of Canada's finest. Composer of our 2nd National Anthem "Barrett's Privateers."

15 Feb. TBA

22 Feb. Richard Thompson. A must for all Thommo's fans. The whole show devoted to the master guitarist/singer/songwriter.

NEOFILE

Noon-4:00 pm

Join CITR's music directors as they take you through the station's new and exciting Spin List.

WHATEVER HAPPENED TO GILLIGAN'S ISLAND?

4:00-6:00 pm

The quest for ultimate truth continues... More metaphysics of the airwaves. This month, an offer you can't refuse from the Oxbridge Mafia:

01 Feb. Beyond the Fringe

08 Feb. Parodies Lost: The music of Neil Innes

15 Feb. Rutland Weekend Television

22 Feb. The Meaning of Life

PROPAGANDA!

6:30-9:00 pm

An eclectic mix of interviews, reviews, music, humour, High Profiles, and other features with Mike Johal.

PYJAMA PARTY

9:00 pm-1:00 am

Your hosts Mike Mines and Robin Razzell present everything from ambient music for snoozing to upbeat tunes for popcorn and pillow fights.

TUNES 'R' US

Late night 1:00-4:00 am

Music, Music, Music, Handyman Bob, Music, Music, My Favorite Album, Music, Music, Experimental To Classical, Teddy Kelowna presents, and yes more music.

SUNDAYS

MUSIC OF OUR TIME

8:00 am-Noon

A sampling of the vibrant, electric and exhilarating sounds often erroneously filed under the misnomer of "classical" (i.e. pedantic) music. Paul Smith continues his musical lexicon of the twentieth century, and is joined by Tylor Cutoff, with his favorite remedies for Sunday morning complacency.

02 Feb. Stravinsky Concertino

09 Feb. Love 20th Century Style

16 Feb. Messaien—Quatour put le fin de temps

23 Feb. The (now) regular end-of-month opera feature: **Phillip Glass' Einstein on the Beach**

ROCKERS SHOW

Noon-3:00 pm

The best in Roots, Rock, Reggae, DJ and Dub. With your hosts George Family Man Barrett, Collin Hepburn and Bruce James.

02 Feb. Lee (Scratch) Perry (the upsetter)

09 Feb. Sugar Minott: The dance hall man

16 Feb. Judy Mowatt: Best Reggae Album of 1985 *Working Wonders*.

23 Feb. Ijahman Levi: Irie Reggae

SOUL GALORE

3:00-4:30 pm

Focusing on Black-American popular music of this century, this program takes you from the birth of the blues through doo-wop, soul and funk, from Massachusetts to California and everywhere in between.

THE AFRICAN SHOW

4:30-6:00 pm

A program featuring African music and culture with hosts Todd Langmuir, Patrick

Onukwulu and Dido. Tune in for the latest news from Africa, plus special features at 5:00 pm.

'SPECULUM'-REFLECTIONS ON SITUATIONS

6:30-7:00 pm

News; P.E.T. (Pesimists Endurance Training); and "Forward From the Past."

SUNDAY NIGHT LIVE

8:00-9:00 pm

We walk up to Solsbury Hill for a moment, heat the spirit of a human spirit from New York, then lock ourselves in a cheap London Hotel with bedside thought before reading the graffiti on Jim Morrison's grave. Your host: Paul Clarke.

02 Feb. Peter Gabriel

09 Feb. World Saxophone Quartet

16 Feb. The Smiths

23 Feb. The Cult

FAST FORWARD

9:00 pm-1:00 am

Probably Vancouver alternative radio's most alternative show. Mark Mushet searches the world over for experimental, minimalist, avant-garde, electronic, and other non-mainstream sounds.

02 Feb. Down to the bone...with **Skeleton**

Crew: Fred Frith, Tom Cora and Zeena Parkins. An interview and excerpts from their Jan. 30th performance at the Savoy.

09 Feb. This Way...please. Music by **Bruce Gilbert**, commissioned for a dance piece by Michael Clark called "Do You Me? I Did."

16 Feb. Gyromancy. A 45-minute electro-acoustic piece by the **Mnemonists**, a group of highly accomplished sound sculptors from Fort Collins, Colorado. These are the people that brought us such classics as "Horde" and the ever popular "Biota."

23 Feb. There is always time for surprises depending on what the month's digging turns up. This will be a night of those surprises. Four Aces...HONEST!! he said, breaking into a cold sweat knowing full well the bluff wouldn't wash.

THE EARLY MUSIC SHOW

Late night 1:00-3:35 am

Join host Ken Jackson for music from the Medieval, Renaissance and Baroque periods, presented at an appropriately early hour.

02 Feb. TBA

09 Feb. Early music from Exotic and/or unlikely countries.

16 Feb. Bach's sons, round two.

23 Feb. Spotlight on H.I. Franz von Biber

Listener/Reader Survey

CITR

DISCORDER

Sex ☐ M ☐ F ☐ Age _____Are you a student of: UBC ☐Other Post-Secondary Institution ☐High School ☐Life ☐None of the above ☐Have you listened to CITR? Yes ☐ No ☐Do you normally listen on: 102 FM ☐ Cable 100 FM ☐How often do you listen? Once a month ☐Once a week ☐ Few days a week ☐Daily ☐ Never ☐Are you having problems picking up CITR? Yes ☐ No ☐

What are your feelings towards the following CITR features: (Rate on a scale of 1 - 5, 5 being "enjoy immensely" and 1 being "avoid like the plague.")

Regular Music Programming _____

News _____

Live Sports Broadcasts _____

Public Affairs programming _____

High Profiles _____

PSAs _____

Music of Our Time _____

Soul Galore _____

Fast Forward _____

Jazz Show _____

UBC Weekly _____

Generic Reviews _____

No commercials _____

Rockers (Reggae Show) _____

African Show _____

Folk Show _____

Just Like Women _____

Party With Me Punker _____

Top of the Bops _____

Power Chord _____

Neofile _____

Do you enjoy listening to CITR's regular programming

more or less than you did: 1 year ago: More ☐ Less ☐2 years ago: More ☐ Less ☐

What other radio stations do you listen to?

CFRO (Co-op Radio) ☐ CBC AM ☐ CBC FM ☐

Top 40 FM Radio (please specify) _____

Top 40 AM Radio (please specify) _____

Do you tape music or other items from CITR? (We won't

tell, promise.) Yes ☐ No ☐

DISCORDER

Where do you pick up Discorder?

Point Grey ☐ Downtown ☐ West End ☐ Gastown ☐Kitsilano ☐ East End ☐ South Van ☐ North Shore ☐Richmond ☐ Surrey ☐ New Westminster ☐

How many people read each copy?

Just me ☐ 2 ☐ 3 ☐ 4 ☐

What aspects of Discorder would you like to see more or less of?

Airhead: More ☐ Less ☐Behind the Dial: More ☐ Less ☐Vinyl Verdict: More ☐ Less ☐Demo Derby: More ☐ Less ☐

Mel Brewer Presents _____

Big Show _____

Propaganda! _____

Armchair Eye: More ☐ Less ☐Roving Ear: More ☐ Less ☐Music Features: More ☐ Less ☐Local Music Features: More ☐ Less ☐Non-music Features: More ☐ Less ☐Cartoons: More ☐ Less ☐

Do you refer to the Program Guide in Discorder before tuning in to CITR?

Yes ☐ No ☐

Would you be willing to pay for Discorder? (Just asking.)

Yes ☐ No ☐

And under what circumstances?

more pages ☐ to benefit CITR ☐ less advertising ☐

Which of the following would you like to see in Discorder?

DJ Profiles ☐ Local Gossip Column ☐Book Reviews ☐Political and/or Social Commentary ☐Stories dealing with student issues ☐Broader Arts coverage (dance, theatre, etc.) ☐

Comments about CITR or Discorder: _____

YES KIDS, YOU CAN HELP CITR and Discorder and improve your record collection—simply scrawl your name and telephone number on your survey when you drop it off and you become eligible to win a complete collection of Zulu, Nettwerk, or Undergrowth releases, plus a copy of the 1986 BLACKBOOK, featuring savings amounting to more money than you have in your bank account!

Remember, one entry per person.

CITR PRESENTS

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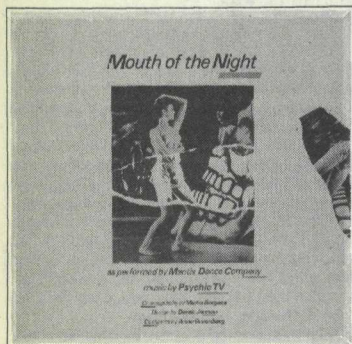
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VINYL VERDICT

Psychic TV



Mouth of the Night Temple—UK

SINCE THROBBING GRISTLE DISBANDED in 1981, Genesis P. Orridge and Psychic TV have been a major influence in the musical underground. A glance at the roster of members and former members of PTV include people from Coil, Test Dept., 23 Skidoo, Nurse With Wound, Current 93, etc. Many of them have gone on to limited commercial success while their parental roots have stayed in relative and occasionally deserved obscurity.

This may be due to the fact that PTV is an intensely human experience. Consider the homily "to err is human—to forgive divine". "Err" is a derivative of the Latin "Errare"—literally to travel or wander. English literature abounds with colourful usages—"errant knight" for example. It summons up visions of people in slightly tarnished armour looking for windmills to tilt at and occasionally falling into sin. In much the same manner, PTV has in the past subjected their listeners to various amounts of sadism, boredom, horror, garbage, comedy and even beauty. Part of their genius is that they achieve quintessential sadism, boredom, etc. Entire albums have been devoted to these subjects and have been accompanied by outrageous explanations of how the mission of These Temple or Psychick Youth is made manifest through them.

Not surprisingly, ritual performs a major role in the bulk of PTV's work, with somewhat eccentric results—notably a sequence of rituals performed in Iceland and United States involving the piercing of bodily parts. It really is hard to know how seriously to take some of what is reproduced on vinyl.

With sufficient repetition I have learned to enjoy all of it on one level or another; but there are times when you probably had to be there. In a way, the music is the antithesis of so-called "new age" music. Where one is assumed to have healing or reviving effects, the other purports to break down environmentally or civilization-induced barriers to the true consciousness necessary to destroy the status quo. These Temple or Psychick Youth does not offer any alternative to the present state of affairs—presumably because everything humanity has done so far has been so abominably awful the first time around that there

can be no excuse for trying it again.

Be that as it may, one of the reasons I have always admired Genesis P. Orridge is that from the very beginning he has been on the extreme edge of things and has steadfastly remained there. While innumerable electronically-based groups have searched (mostly in vain) for celestial beauty in their music, PTV are decidedly earthbound. The sounds aren't the silver lining of clouds—rather, one might expect to find them on the underside of rocks. Squawking birds, delirious adenoidal giggling, dogs (wolves?) growling, masturbatory bedroom groans, guitars played with dirty nail files, some of the earliest (and best) use of chanting monks—this is the gothic library of sounds from These Temple.

Even the purchase of a PTV album becomes a human experience if you haven't already heard it. PTV's individual efforts have been called mediocre, inspired, ugly, etc. Until you've lived awhile with the record, you can't decide which one of more terms apply. Many of their taped sounds are duplicated from work to work, the same songs are used on more than one album, they put out entire albums that duplicate material which might better have been left buried, and sometimes it all works and sometimes none of it does.

Their newest release, *Mouth of the Night*, definitely works. It's a nicely balanced mixture of dark and faintly sinister ambience and upbeat, powerful and even silly rhythm tracks. Many of them sort of melt into one another making it easy to put the record on and leave it. The use of tapes lends itself well to the repetition involved in most forms of ritual and they are far more noticeable in this release than previous ones. The drummy cuts make fairly obvious the dance origins of the record (it was commissioned by Micha Bergese and the Mantis Dance Company).

Surprisingly absent is a lengthy philosophical discourse on the Psychick credo. . . a note on the influence of Alexander Scriabin excepted. It is tempting to wonder if this absence is due to a realization on These Temple's part that this is a fine album and needs no inner understanding or forgiveness.

Mouth of the Night provides the buyer with a rare opportunity to peruse all that is admirable, challenging, but ultimately very listenable in Psychic TV without any of the lapses. In short, your ears don't have to be divine. A must listen for anyone.

—Larry Thiesen

The Long Ryders State of Our Union

RAILROADS, ROOSEVELT, AND RENEWED remissions for the pitfalls of the American Dream: the Long Ryders' new album has got 'em all. Their first release for a major label, *State of Our Union* is a departure from the band's earlier efforts, *10-5-60* and *Native Sons*. Though the trademark jangly guitars and infectious melodies are still present, the arrangements have been stripped down and the lyrics evoke strong political connotations only hinted at on previous releases.

By transposing F.D.R.'s depression-era mentality of "we have nothing to fear but fear itself" into a contemporary context, the Long Ryders

weave a tapestry of topical footnotes on Middle America. Everpresent at the centre of these narratives is a young nomad perpetually drifting back and forth across a defeated landscape and arriving at little more than a healthy and inspiring sense of optimism.

The nomad is, of course, analogous with the band itself, as is apparent from the opening track, "Looking for Lewis and Clark:" like the legendary expeditioners before them, the Long Ryders are also searching out and mapping new territories. Once this becomes obvious, all other elements of this thematically adventuresome work fall into place: the impassioned honesty of Sid Griffin's and Steve McCarthy's vocals (guaranteed to make Bruce Springsteen's guts wrench); the hammer-on acoustics and back-to-the-bone Telecasters that are complemented by heartfelt harmonies and a rhythm section that pounds in a straight-four like a Pullman rolling down the tracks; even the nostalgic yearnings for obsolete politics are saved from becoming clichéd and maudlin by the wit and verve of the band's songwriting abilities.

Though the album contains several standout songs (both "Good Times Tomorrow, Hard Times Today" and "Just Can't Ride the Boxcars Anymore" are Guthrie-like anthems to the economic dustbusts of the '80's midwest—complete with shades of Steinbeck and Faulkner—while "Looking for Lewis and Clark" is a raunch-toned rocker in which Griffin justifiably pairs himself with his heroes Tim Hardin and Gram Parsons), it is the closing track that encapsulates all of the album's best intentions. "State of My Union" is laced with images of America that race past like Kerouac on benzedrine. Football, barrooms, and the back seat of Dad's car all summed up as, "Maybe it ain't exactly Heaven, but it's certainly part of our dream." An optimistic ending to an ambitious and significant work that bares its bones and shows its teeth.

—Greg Potter

The Jesus and Mary Chain Psychocandy Blanco Y Negro

WHEN GIVEN AN EXOTIC SWEET, DOES one suck it slowly to savour every minute of its delight, or does one chew it ravenously to enjoy an explosion of flavour? Personally I'll never tell, the the JMC have found the world another opportunity to ponder such a dilemma. *Psychocandy*—qu'est-ce que c'est?

Psychocandy is a long-awaited album, after what has seemed like years of publicity and hype. In 1985 JMC released a string of singles to whet the appetite of the faithful, and to provide fuel to the critical fire. Reports of outrageous gigs, of chaotic sets that end in toppling amps and crazed, frenzied fans have only added to the myth. First we had the myth. Praise Jesus! Now we have the album. Praise Mary!

Amidst walls of feedback emanate simplistic lyrics, melodies and musicianship. Absolutely refreshing to listen to when the rest of the music biz has been caught standing in a stagnant pool. These boys are quite clever, too, providing a lyric sheet that is disassembled and scattered in



pieces all over the sleeve. Frankly I didn't notice nor care until after I indulged in the bonbon box of music.

The sound of the future? Some people vehemently disagree, calling it garbage, a scam, a clever publicity hype. After all, these brash Glaswegian boys have declared themselves the biggest thing since creation (...yeah, yeah, yeah), and have predicted that in the year 1990 *Psychocandy* will be so cool, so hip, that everyone will be claiming they've had theirs for years. I have mine.

Indulge yourself. Cheat on your diet. Get the habit. It's so delicious it'll simply drive you psycho.

—Beverly Demchuk

Thin White Rope *Exploring the Axis*

DAVIS, CALIFORNIA IS A STRANGE place. A university just dropped out of the sky one day and landed smack in the centre of middle-class farming U.S.A. The population of



Davis is frighteningly clonish with an abundance of girls who sound like a Frank Zappa song, and guys who are seriously into agri-business and look like they have brazil nuts in their cheeks. Graduates of this university most often take a moderately successful, if uneventful, journey down the road to quiet oblivion in the netherlands of consciousness.

Surrounded by trillions of acres of prime farmland, Davis has also been home to some of the best neo-lysergic bands to emerge in the past five years. Thin White Rope now joins the Davis music hall of fame (along with True West, Game Theory) with the issue of its first vinyl effort. Produced by Jeff Eyrich (Plimsouls, Gun Club), this is a thick brooding sound suitable for post acid party introspection and drug induced teeth grinding. Persons searching for easy listening bop-a-billy should avoid this record at all costs.

But aficionados of tortured guitar, deep lyrics, droning rhythms and discordant backgrounds will love this record. It's got everything from oblique drug references to songs about genetically perfect pre-destined mates and suburban axe murderers. What more could anyone ask for?

I play it over and over, endlessly and endless-

ly, while my roommate stares at a blank orange wall, saying nothing, small translucent beads of sweat on her upper lip. I keep telling her Davis is not in the desert, but she won't listen.

—Travis

Shanghai Dog *This Evolution* Undergrowth Records

I'V ALWAYS THOUGHT OF SHANGHAI DOG as one of Vancouver's more underrated bands. Live, they've always been great. Musician for musician, they can match Vancouver's best. Their debut EP two years ago was no slouch either. But their "following," especially during the last year, was virtually non-existent. And can you remember the last time you opened up one of the "major" rags and found a piece on Shanghai Dog? Right. Maybe it was their lack of an "image," or maybe because they never went to enough of the right parties. Or maybe it was because they didn't care if they looked like truck drivers onstage. I don't know.

This Evolution is a good record. No, that's wrong; it's DAMN good! Most of the songs are mid-tempo rock 'n' roll with the inevitable (the members are offspring of some of Vancouver's legendary punk groups) punk influences surfacing here and there. There are a couple of slower, more contemplative tunes such as "Hiroshima," and a couple of speedy numbers approaching hardcore like "Siren"—a number 1—highly recommended.

Mike Graham's distinctive, driving guitar work propels much of the Shanghai Dog sound on this record. Vocalist Doug Andrew sings with an

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angst-ridden urgency like there's no tomorrow, which is pretty well what most of the lyrics point to as well. They have utilized keyboards, courtesy of Rodney Graham (Corsage), for some of the intros, and they add a neat twist.

Overall, I am impressed by this piece of vinyl. The production is top-notch, the songs, more often than not, feature infectious melodies and pertinent, intelligent lyrics to boot. The cover art and liner shows some creative and fresh ideas as well.

This *Evolution* is a logical, well-executed progression for Shanghai Dog, who have moved beyond their punk roots by just the right extent. Vancouver should be proud of this record.

—Mike Dennis

Muslimgauze Blinded Horses

NOT A GOOD SIGN: WHEN THE RECORD skips for five minutes before you notice. Bad tidings for Bryn Jones a.k.a. Muslimgauze, who has now surpassed his previous efforts at bone-numbing repetition.

There's more bad news. Not only is the music more repetitious than ever, it's less infectious. Gone, for the most part, are the rhythmic hooks and general continuity that have saved past releases from complete tedium. Bryn has been drumming himself into a frenzy over his previous two LPs, so maybe his excuse is sheer exhaustion. It certainly sounds as if he got the tape loop going at the start of *Blinded Horses* and then went out and walked the dog.

On the other hand, perhaps it's a case of

excessive minimalism. Listening to his last LP *Buddhist on Fire*, it did strike me that much of the background babblings and assorted special effects could have been eliminated without being missed. Has *Blinded Horses* gone too far in the other direction? Trimming the fat is one thing, but this time around Bryn may have left himself with more bone than meat. It's not much to gnaw on.

—Robin Razzell

Slow Against The Glass Zulu

A LOT OF PEOPLE HAVE BEEN CALLING Slow the local band of 1985; this record shows why. The six songs on this, their first EP, leap off the grooves and smack you in the face with the force of a MAC-10 on full auto at six-inch range.

This aural onslaught drives the record for most of its twenty-minute length (there is a brief breather for a Morricone—like the intro to "In Deep") and it quickly becomes apparent that this is no talentless thrash outfit.

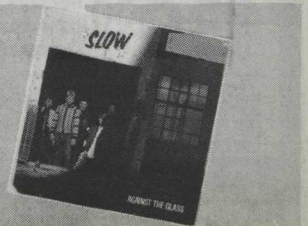
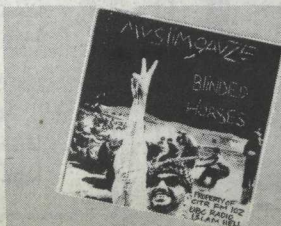
Stephen Hamm's bass and Terry Russell's drums hold together some of the most frenetic guitar work to ever emerge from the Wet Coast, while Tom Anselmi screams above the din.

The aforementioned guitars come courtesy Ziggy Sigmund and Christian, who attack their instruments with a zeal worthy of Moslem suicide bombers. The wall of noise thus created reaches a triumphant peak on "Bad Man," a song which must surely have the good ladies of the PMRC scurrying for their warning stickers.

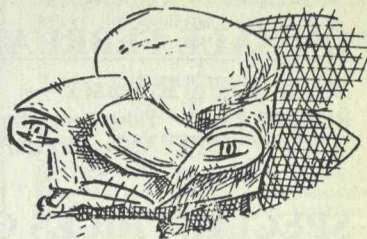
Not for the faint of heart, Slow show great promise on *Against The Glass*, even if the production is somewhat erratic. Having released a great EP to go with their superb 45 ("I Broke the Circle"), their next challenge is to conquer the LP while avoiding the fate of the oozoo bird. (The oozoo bird is born in a blaze of glory and then flies in ever-decreasing circles until it disappears up its own jack.)

Will Slow triumph on the airwaves of the world? Will they become rich and famous and go to the Betty Ford Centre and have highly publicized fights over "musical differences?" Or will they end up busking on Granville? Stay tuned.

—Iain Bowman



Armchair Eye



From among the trampled popcorn and spilled soft drinks, we pluck the best movies of '85.

SAY WHAT YOU WANT ABOUT OTHER fields, as far as moving pictures are concerned, 1985 was a very, very bad year. Can you say "worst in memory"? Can you say "worse?" 1985—the year in which Rambo (the touching yet ultra-violent tale of a sensitive Vietnam veteran's nostalgic return to the mythical land of his youth) destroyed all comers at the box office; 1985—the year in which *Back to the Future* (an average TV movie at best) was roundly praised, sometimes by reputedly intelligent people, as (get this!) a good movie (the best of the year according to some)—and its star, Michael J. Fox, a gnome from Burnaby, actually became North America's number one box office attraction (insert forced and desperately concerned attempt at ironic laughter here).

Yes, this did all happen (other box office champions included *Goonies*, *Police Academy II* and *Teen Wolfe*). It was not just a mass shared delusion. I could go on at great length, pondering the twisted socio-political implications of *Rambo*, or delving into the horrific absurdity of a populus hung up on the supposed magnetism of Michael J. Fox. But that would be depressing, possibly dangerous and probably boring.

Instead, why not cast a more optimistic glow and concentrate on the admittedly few rewarding visual experiences I had in 1985. Not even the worst year in memory can be all bad.

The best film of the year!

Actually, it's not that simple. *Killing Fields* (yes, I know it's technically an '84 release, but it didn't

get to Vancouver until '85) and *Company of Wolves* split the honors, the former an epic historical drama, the latter a Freudian (or is it Jungian?) dreamscape. Both spin a fine tale. But take big chances and come through shining. I could go on for pages, but that wouldn't be the point. Just see them if you haven't already, and if you have, then see them again. They're worth a second look.

A five-way tie for third

In other words, to try and break them into some specific order would give me a headache, and would serve nobody anyway but neurotic facists with a compulsion for imposed order. Suffice to say, all five are strong, worthy samples of quality cinema.

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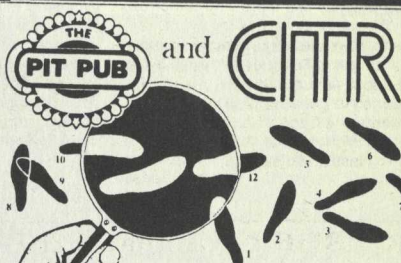
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In no particular order, they are: *Explorers* (a Disney-type tale with just the right cynical edge about three kids who build their own spaceship and go exploring), *After Hours* (one man's nightmarish odyssey into the realm of Murphy's Law), *Return of the Living Dead* (funnier, stupider, and every bit as disgusting as the Gene Romero zombies-take-over-the-world epics which inspired it), *Stop Making Sense* (who says rock concerts make for dull movies? Talking Heads captured at peak form. No special effects, no interviews, no bullshit), *Once Upon a Time in America* (the full four-hour version, available only on videotape; lyrical, violent, confused and ultimately insane(?), it shares a lot with the country on which it is based).

Honorable Mentions

...to *Joshua*, *Then and Now*, *Kiss of the Spiderwoman*, *Witness*, and Martin Mull's *The History of White People in America*, not because they're particularly spectacular, but simply because they're good (worth the money spent) and if every other film, video (or whatever) was at least their equal (which wouldn't be that hard if only the entertainment business wasn't corrupt to the marrow), then the world might be a more hopeful place.

...to *The Prisoner* (all seventeen episodes available on videotape) and to *Discreet Charm of the Bourgeoisie* because even if they are both a good decade or more old, I didn't get around to seeing them until 1985, and they did improve the quality of my life.

...and finally to *My American Cousin*, *90 Days*, *My New Partner* and *Prizzi's Honor*, none of which I've seen, but which others whom I respect (most of the time!) insist I should (I'm sure there are other blatant omissions as well. My apologies to those offended).

And now the really good news

All of the above, if not already available on video, will be soon enough. Granted, the 12-inch cathode tube you've got at home is a far cry from the big screen at the Capitol Six, but it is better than nothing, which is what you'd have if you were living in Russia. So stop complaining.

—Bill Mullar



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The Bill of Rights "Surf, Skate, Ski and Skank"

As the title suggest, the theme of T.B.O.R.'s latest release is plain old-fashioned f-u-n. The Bill of Rights have a lot in common with the Replacements. Both bands rely on a hard-edged guitar-based sound, borrow "riffs" from other bands, and both keep the value of brewery stocks high. On a thirty-minute cassette, T.B.O.R. play their way through 13 surfing, country, blues-tinged rockers guaranteed to make you swear off acid for life.

Surf, Skate, Ski, and Skank was recorded live on Co-Op Radio on September 7, 1985, as part of a local music program—Rough Cuts. Craig Burner, who recently did sound on Red Herring's cross-Canada tour, should be commended for a clean, well-mixed recording which should catch on with Canada's network of campus and community radio stations. A limited number of cassettes were issued commercially, but you'd better look hard as most of them have been quickly picked up.

Antemortem (formerly NG3) "Armed Forces" "Poor Animal"

As NG3, Nev Burns, Odd Noxious, and Jaime Nicholson established themselves as one of Vancouver's vanguard hardcore bands. With the change of name comes a change in direction. While they haven't exactly become a funk-rap disco band, they have slowed down the beat—focusing their attention on the rhythmic relation-

ship between instruments and vocals. The result is a well thought out, textured sound *a la* early Stooges and Lords of the New Church. As Nev boasts, "You just wait! We're gonna do something that's gonna blow you away." I'll have to take him at his word on that. After all, you wouldn't want to argue with a guy who's liable to head-butt your kneecaps.

Ray Condo and His Hardrock

*Gonnors "Pocketful of Rainbows"

Formerly known as the Secret V's, Ray Condo and his five-piece band are from Montreal; a town more noted as the home of Les Caradiens than the stomping ground of 40's and 50's country-swing bands. Their four-song demo tape contains two standout tracks: "High Voltage" and "Pocketful of Rainbows." "High Voltage," as the title suggests, is a straight-ahead rockabilly number reminiscent of the early Elvis Sun Records sessions.

On the other hand, "Pocketful of Rainbows" is a slow ballad with subtle Hank Williams overtones. Ray Condo et al can best be compared to our own Herald Nix and Los Angeles' Blasters.

Complete with stand-up bass, banjo and country fiddle, the Hardrock Gonnors promise to deliver toe-tapping, hand-clapping music for the Railway Club set. Last May, the band opened up for k.d. lang in Montreal and received high marks from that city's notoriously hard-to-please media. If you want to hear more from these silk bow-tied

demons from the East, check out a new compilation album entitled *It Came from Canada* put out by Montreal's OG Records.

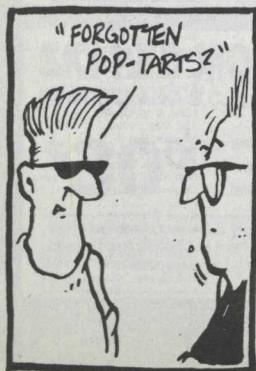
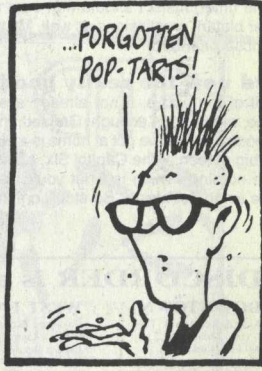
Industrial Waste Banned "Housewife Goes Insane" "Paranoid You Should Be"

Whether our reference points date from the Depression, the Vietnam era, or the feminist and peace movements of today, progressive artists have come along inspiring us with their words. With few exceptions (the Slits, the Au Pairs, the Poison Girls), the music accompanying the words of anger, frustration and change has for too long been the twangy, faded-out, and wimpy sound of acoustic instruments. Although that may sound like an insult, the point to be made is that angry lyrics deserve fiery music, not mush. Lyrics aside, the warm, passive sound of folk music has served to internalize the spiritual nature of dissent.

Suddenly, along comes the Industrial Waste Banned. There's nothing warm and non-aggressive in the I.W.B.'s music. They don't ask for a change—they demand it. While feminist artists like Holly Near, Rita MacNeil or Ferron seek to melt the icy hearts of their oppressors, the Industrial Waste Banned seeks to pierce it. The six-song I.W.B. demo is currently being shopped around to record companies, but they'd better put on their oven mitts, otherwise they're likely to get burned...the Industrial Waste Banned is Hot stuff.

—Brent Kane

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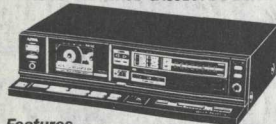


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